

11-9-2014

Chapman University Women's Choir and University Choir in Concert

Chapman University Women's Choir

Chapman University Choir

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CHAPMAN
UNIVERSITY

COLLEGE OF PERFORMING ARTS
CONSERVATORY OF MUSIC

CHAPMAN UNIVERSITY WOMEN'S CHOIR & UNIVERSITY CHOIR IN CONCERT

Angel Vázquez-Ramos, Conductor
Stephen Coker, Conductor

November 9, 2014



COLLEGE OF PERFORMING ARTS
HALL-MUSCO
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music

Fall 2014

FALL 2014 calendar highlights

september

September 18

Keyboard Conversations Jeffrey Siegel: The Power and Passion of Beethoven

october

October 2-4, October 9-11

"Hot Mikado"

Book and Lyrics Adapted by David H. Bell; Music Adapted and Arranged by Rob Bowman; Based on The Mikado by W.S. Gilbert and Arthur Sullivan
Directed by Nina LeNoir Music Direction by Bill Brown

October 4

The Chapman Orchestra
Daniel Alfred Wachs, Music Director and Conductor John Elias Kaynor ('13), cello

October 12

Big Band Bubbly Brunch
Part of the Chapman Family Homecoming Celebration.

October 17-19, October 24-26

Opera Chapman: "The Glory of French Opera"

Peter Atherton, Artistic Director; Carol Neblett, Stage Director; Christian Nova, Stage Director; Janet Kao, Musical Direction; Paul Floyd, Musical Direction

november

November 6-8, November 13-15

Anna in the Tropics

by Nilo Cruz Directed by Nicholas C. Avila

November 7

Chapman University Singers in Concert

Stephen Coker, Conductor

November 8

The Chapman Orchestra

Daniel Alfred Wachs, Music Director and Conductor

November 9

Chapman University Choir and Women's Choir in Concert

Angel Vázquez-Ramos, Conductor
Stephen Coker, Conductor

November 14

Chapman University Wind Symphony: Tributes, Memorials, and Celebrations

Christopher Nicholas, Music Director and Conductor

december

December 5 and 6

51st Annual Wassail Banquet and Concert

University Choir Angel Vázquez-Ramos, Conductor
University Choir and University Singers Stephen Coker, Conductor, Chapman Orchestra Daniel Alfred Wachs, Conductor

December 10-13

Fall Dance Concert: Re/invented

Directed by Jennifer Backhaus

CHAPMAN UNIVERSITY

Hall-Musco Conservatory of Music

presents

The Chapman University Women's Choir

Angel M. Vázquez-Ramos, conductor
Clara Cheng, accompanist

and

The Chapman University Choir

Stephen Coker, conductor
Hye-Young Kim, accompanist

In Concert

November 9, 2014 ■ 5:00 P.M.
Chapman Auditorium, Memorial Hall

Program

Ave Maria	Zoltán Kodaly (1882-1967)
Selections from <i>Magnificat</i> Et Exultavit Esurientes	Antonio Vivaldi (1675-1741)
Dixit	Johann Michael Haydn (1737-1806)
Jessica Arnold, Hannah Kidwell, Sarah Fantappie, soprano Adriana Triggs, Jessica Haddy, violin Kevin Mills, cello	
Sing creations music on	Stephen Paulus (1949-2014)
Hej, Igazítsad!	Lajos Bárdos (1899-1986)
Ouvre ton Coeur	Georges Bizet (1838-1875) arr. Tucker Biddlecombe
Widmung	Robert Schumann (1810-1856) arr. James Q. Mulholland
Wanna Baraka	arr. Shawn L. Kirchner (b.1970)
Andrea Stain, Storm Marquis, Katie Eikam, Paul Burdick, Cole Castorina, percussion	
Sister my sister	Sue Johnson
Natalie De Kozan, Niki Black, soloist	
<i>The Chapman University Women's Choir</i>	

Program

~Intermission~	
I.	
Sanctus–Benedictus (from <i>Missa super Dixit Maria</i>)	Hans Leo Hassler (1564-1612)
Dixit Maria	Hans Leo Hassler
Ich Harrete des Herrn (from <i>Lobgesang</i> , Op. 52)	
Shannon McBane, soprano; Kylee Bestenlehner, mezzo soprano Matthew Bond, horn	
Felix Mendelssohn (1809-1847)	
II.	
Chères fleurs (from <i>Chanson des bois d'Amarantbe</i>)	Jules Massenet (1842-1912)
Les fleurs et les arbres (Op. 68, No. 2)	Camille Saint-Saëns (1835-1921)
III.	
Quick! We Have But a Second	Charles Villiers Stanford (1852-1924)
The Blue Bird (Op. 199. No. 3)	Charles Villiers Stanford
See the Chariot at Hand from <i>In Windsor Forest</i>	Ralph Vaughan Williams (1872-1958)

Program Notes, Texts and Translations

IV.

Agnus Dei (from *Missa brevis* “*Pro pace*”)

Javier Busto
(b. 1949)

Peace Flows into Me

Jake Runestad
(b. 1986)

V.

Nyon Nyon

Jake Runestad

Wangol

arr. Sten Källman
(b. 1952)

Bella Lucareli, and Michael Cullen, soloists
Paul Burdick, Cole Castorina, Katie Eikam,
Storm Marquis, and Andrea Stain, percussion

He’ll Make a Way

Byron J. Smith
(b. 1960)

Bella Lucareli and Amir Kelly, soloists
Rafael Zepeda, bass and Paul Burdick, drum set

The Chapman University Choir

Program Notes, Texts and Translations

Ave Maria (sung in Latin)
Zoltán Kodály

Composed in 1935 by Hungarian composer Zoltán Kodály, this Ave Maria, has a melodic flavor typical of Hungarian music based on pentatonic scales. Using a La pentatone/minor pentatonic scale, for melodic material, this work is reverent and mystical. With a simple text driven form it is a beautiful marriage between words and music.

*Hail Mary, full of grace, the Lord is with thee.
Blessed art thou among women,
and blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God,
pray for us sinners,
now and in the hour of our death. Amen.*

Selections from Magnificat, RV 610
Antonio Vivaldi

These two selections from the baroque era are solo movements of the Magnificat composed by Antonio Vivaldi. Both in allegro tempi, Et exultavit, was originally scored as a duet for alto and tenor; Esurientes a duet for sopranos. The Magnificat is a multi-movement choral work for soloists, mixed chorus, 2 oboes, strings, and continuo.

Et exultavit (sung in Latin)
*And my spirit rejoices in God my Savior.
For He has regarded the lowliness of His servant.
Behold, from henceforth, I will be called blessed by all generations.*

Esurientes (sung in Latin)
*He has filled the hungry with good things,
and sent the rich away empty.*

Dixit (sung in Latin)
Johann Michael Haydn (Psalm 110)

Johann Michael Haydn, who was a well-respected composer and church musician during his lifetime, composed Dixit. He was Joseph Haydn’s younger brother. His peers, including W.A. Mozart, admired his compositions. This setting of Psalm 110 was set for SSA choir, two horns, strings and continuo.

Program Notes, Texts and Translations

*The Lord said to my Lord:
sit at my right hand,
while I make your enemies
a footstool for your feet.*

*The Lord of Zion shall send forth
the scepter of your power
to rule over your enemies.*

*Your strength was with you
in the beginning with the holy ones:
I begot you so in the womb
since the light of the first day.*

*The Lord has sworn and oath
and will not repent it:
you are the priest for eternity
according to the order of Melchisedech.*

*The Lord at your right hand,
on the day of judgment
will destroy all,
and shatter heads in many lands.*

*He shall drink from the river of peace
on his way;
and lift up his head in triumph.*

Sing creations music on

Stephen Paulus

This work from Songs Eternity is energetic and uplifting. The poem and the musical setting celebrate life and nature. The composer brings the text to life employing mixed meters, closed harmonies, and great dynamic contrast. We dedicate this performance to Stephen Paulus’s memory. He passed away on October 19th, 2014.

Ouvre ton Coeur (sung in French)

Georges Bizet

With a strong Spanish flair, a la Carmen, ouvre ton coeur is a call to fall in love. This French art song’s text was written by Louis Delatre.

Program Notes, Texts and Translations

*The daisy has closed its flowery crown,
twilight has closed the eyes of the day,
My lovely beauty, will you keep your promise?
Open your heart to my love.*

*Open your heart to my desire, young angel,
May a dream charm your sleep.
I want to take back my soul,
as a flower opens itself to the sun!*

Widmung (sung in German)

Robert Schumann

Published in 1840, Widmung is a beautiful German lied and is the first of Myrthen Op. 25, a song cycle which includes 25 other songs. Published in 1840. Schumann dedicated this work to his wife, Clara as a wedding gift.

*You my soul, you my heart,
you my bliss, o you my pain,
you the world in which I live;
you my heaven, in which I float,
o you my grave, into which
I eternally cast my grief.*

*You are rest, you are peace,
You are bestowed upon me from heaven.
That you love me makes me worthy of you;
Your gaze transfigures me;
You raise me lovingly about myself,
My good spirit, my better self!*

Wana baraka (sung in Swahili)

Arr. Shawn Kirchner

In this arrangement, Shawn Kirchner, sets a traditional Kenyan song, in a manner that feels spontaneous and builds in intensity from beginning to end. The arranger acquired the tune by oral tradition and portrayed the song as authentically as possible.

*They have blessings, those who pray;
Jesus himself said so. Alleluia!
They have peace,
they have joy,
they have well-being.*

Program Notes, Texts and Translations

Sister my sister

Sue Johnson

This hymn-like song, conveys a message of solidarity and love. The composer wrote this song after touring Australia with an ensemble (all women with small children), during which she felt long lasting bonds were made.

-Program Notes by Dr. Angel M. Vázquez-Ramos

A Renaissance parody Mass (or imitation Mass) is one whose movements are unified by the presence of the entire texture or compositional fabric of a pre-existing polyphonic work. That is, all movement of the Mass would contain features of the pre-existing model such as melodic motifs and imitative techniques. Hans Leo Hassler's *Missa super Dixit Maria* is such a parody mass, and the texture it is based on is that of Hassler's own motet *Dixit Maria*. The listener may note that the opening melodic motifs of both the Sanctus movement and the motet are similar and that the music of the Mass's first "Hosanna in excelsis" statement and the closing portion of the original motet ("secundum verbum tuum") are nearly identical.

Sanctus-Benedictus (Text from the Roman Mass)

Holy, Holy, Holy Lord God of hosts. Heaven and earth are full of your glory. Hosanna in the highest. Blessed is he who comes in the name of the Lord. Hosanna in the highest.

Dixit Maria (Gospel of Luke I: 26-38)

Mary said to the Angel: Behold, I am the handmaid of the Lord, let it be done to me, according to your word.

Mendelssohn's Symphony in B Flat belongs to the genre "symphony with chorus" –the same classification as Beethoven's Ninth Symphony. The composer himself referred to the work as "Lobgesang [Hymn of Praise], a symphony for chorus and orchestra." Following the work's first three orchestral movements is a fourth movement that consists of nine vocal sections (for soloists, chorus and orchestra) preceded by an instrumental sinfonia. The fifth section "Ich harrete des Herrn" is a soprano duet with featured horn obbligato together with chorus and orchestra.

Ich harrete des Herrn (Text from Psalm 40)

I waited for the Lord, and He inclined to me and heard my plea. Blessed is the one whose hope is in the Lord. Blessed is the one whose hope is in him.

Program Notes, Texts and Translations

Massenet's *Chanson des bois d'Amaranthe* (*Songs from the Amaranth Woods*) is a five-movement cycle for vocal quartet and piano. In its third movement, the poet speaks to the flowers, warning them of the wind that boasts far too much of faithful love. The poet suggests that if a love is truly faithful, it need not be verbose. The second of *Deux Chansons*, Op. 68, Saint-Saëns' "Les fleurs et les arbres" is wholly pastoral in character. The sentiment of poem (authored by the composer) is that all things of nature bring solace to the human condition.

Chères fleurs (Marc Legrand)

Dear flowers, do not trust anymore The wind that brushes past you with its wing! It speaks too much of faithful love: Faithful love speaks less.

Les fleurs et les arbres (Camille Saint-Saëns)

*The flowers and the trees,
The bronzes, the marbles,
The golds, the enamels,
The sea, the springs,
The mountains and the plains
Console our pains.
Eternal nature,
You seem more beautiful
To a heart in sorrow,
And art reigns over us,
Its flame illuminates
The laughter and the tears.*

Charles Villiers Stanford is perhaps best remembered for being the teacher of several highly regarded English composers (including Gustav Holst and Ralph Vaughan Williams) and for a handful of sacred pieces and secular part songs. *Quick! We Have But A Second* is a trifle of a patter song, but *The Blue Bird* is quite another case--a wonderful expression of the tranquility of a beautiful moment in a natural setting. Stanford sets apart the sopranos in this piece, accompanying their melody by the lower voice parts in suspended, long held chords. The "dean" of early 20th century English composers Ralph Vaughan Williams adapted the cantata *In Windsor Forest* from his opera *Sir John in Love*. Best known from that cantata is "See the Chariot at Hand," subtitled "Wedding Chorus." Set to the beloved words of Ben Jonson (1572-1637), the piece features sweet, expansive harmonies and long breathed lyrical phrases hovering over the running triplets of the piano accompaniment.

Program Notes, Texts and Translations

Quick! We Have But a Second (Thomas Moore)

Quick! we have but a second,
Fill round the cup while you may;
For time, the churl, hath beckon'd,
And we must away, away!
Grasp the pleasure that's flying,
For oh, not Orpheus' strain
Could keep sweet hours from dying,
Or charm them to life again.
Then, quick! we have but a second,
Fill round the cup while you may!
For Time, the churl hath beckon'd,
And we must away, away.

The Blue Bird (Mary Coleridge)

The lake lay blue below the hill,
O'er it as I looked, there flew
Across the waters, cold and still,
A bird whose wings were palest blue.
The sky above was blue at last,
The sky beneath me blue in blue
A moment, ere the bird had passed,
It caught its image as it flew.

The Triumph (Ben Jonson)

SEE the Chariot at hand here of Love,
Wherein my Lady rideth!
Each that draws is a swan or a dove,
And well the car Love guideth.
As she goes, all hearts do duty
Unto her beauty;
And enamour'd do wish, so they might
But enjoy such a sight,
That they still were to run by her side,
Through swords, through seas, whither she would ride.

Do but look on her eyes, they do light
All that Love's world compriseth!

Program Notes, Texts and Translations

Do but look on her hair, it is bright
As Love's star when it riseth!
Do but mark, her forehead's smoother
Than words that soothe her;
And from her arch'd brows such a grace
Sheds itself through the face,
As alone there triumphs to the life
All the gain, all the good, of the elements' strife.

Have you seen but a bright lily grow
Before rude hands have touch'd it?
Have you mark'd but the fall of the snow
Before the soil hath smutch'd it?
Have you felt the wool of beaver,
Or swan's down ever?
Or have smelt o' the bud o' the brier,
Or the nard in the fire?
Or have tasted the bag of the bee?
O so white, O so soft, O so sweet is she!

The combination of Javier Busto's *Agnus Dei* and Jake Runestad's *Peace Flows into Me* may seem an unlikely pairing. The text of the former is an ancient Latin Mass fragment, and the latter work is set to a secular love poem of Sara Teasdale. Their respective styles do not match, and the composers of each have quite disparate backgrounds. Sixty-five year of age, Busto is a Spanish (Basque Country) medical doctor and largely self-taught musician, while Runestad is a 28-year-old graduate of the Peabody Conservatory. Also, the two works' respective keys or tonality do not match, making the transition from one to another seem curious or even jarring. However, the aspect of peace is indeed common to both, and that feature together with the image of Teasdale's peacefully ebbing tide was the inspiration for linking the two works together, one flowing into the other.

From the score of *Nyon Nyon*, Jake Runestad includes the following note:

Nyon Nyon is an exploration of the effects that one can produce with the human voice. I created original words to achieve varieties of colors and mixed and matched them within the ensemble to produce a diverse sonic landscape. Incorporating effects similar to a flanger, wah-wah pedal, drum and bass, and synthesizers turns the choir into a full-fledged vocal orchestra.

Program Notes, Texts and Translations

Agnus Dei (text from the Roman Mass)

Lamb of God who takes away the sins of the world, have mercy on us...grant us peace.

Peace (Sara Teasdale)

*Peace flows into me
As the tide to the pool by the shore;
It is mine forevermore,
It ebbs not back like the sea.*

*I am the pool of blue
That worships the vivid sky;
My hopes were heaven-high,
They are all fulfilled in you.*

*I am the pool of gold
When sunset burns and dies--
You are my deepening skies,
Give me your stars to hold.*

Swedish musician Sten Källman is known for his arrangements of folk music from Scandinavia, the Middle East, and Haiti. *Wangol* is a Haitian folk song that serves as an allegory for a country in transition. The character “Wangol” is a voodoo spirit that is addressed in the song that expresses the Haitian people’s hope for positive change and a brighter future.

A native of Los Angeles, Byron J. Smith received his bachelors and masters degrees in music from California State University-Long Beach and California State University-Los Angeles, respectively. He is the founding director of the professional ensemble The Spirit Chorale of Los Angeles, a sixteen-member ensemble that specializes in gospel music and that has recorded his numerous compositions and arrangements.

Wangol (Traditional Haitian)

Wangol, you are leaving. When will I see you again? The country is changing.

-Program Notes by Stephen Coker

The Chapman University Women’s Choir

Angel M. Vázquez-Ramos, conductor
Clara Cheng, accompanist

Charlotte Anderson
Jessica Arnold
Angelina Aslanyan
Niki Black
Penelope Burner
Allison Burr
Myna Casner
Mary Frances Conover
Rachel Danielson
Natalie De Kozan
Megan Dung
Alexis Dworkin
Katarina Falero
Hannah Fan
Makenna Fanning-Nicholson
Sarah Fantappie
Lucienne Franco
Rachel Gossen
Kelly Gough
Gretchen Grage
Madeline Hodge

Margaret Hughes
Rebecca Israel
Olivia Kellett
Shayda Khorasani
Nilsha Khurana
Hannah Kidwell,
Jaycie Kim
Danielle Miyazaki
Christiane Moon
Eryn Moore
Elizabeth Northrop
Ana Ramon
Margot Schlanger
Melanie Stoffel
Hannah Stuebgen
Emma Tarr
Guan Yi Tu
Anna Turkisher
Alexi Yegoyan
Kelly Zupan

The Chapman University Choir

Stephen Coker, conductor
Hye-Young Kim, accompanist

Marqis Griffith, president

Shannon McBane, vice president

Soprano

Emilia Bartelheim
Yllary Cajahuaranga
Elizabeth Chadwick
Samantha Dominguez
Mikayla Feldman
Megan Henretta
Fallon Holtz
Anzhela Kushnirenko
Emilia Lopez-Yañez
Shana Marshall
Shannon McBane
Melissa Montaña
Alexis Murphy
Julianne Ruck

Tenor

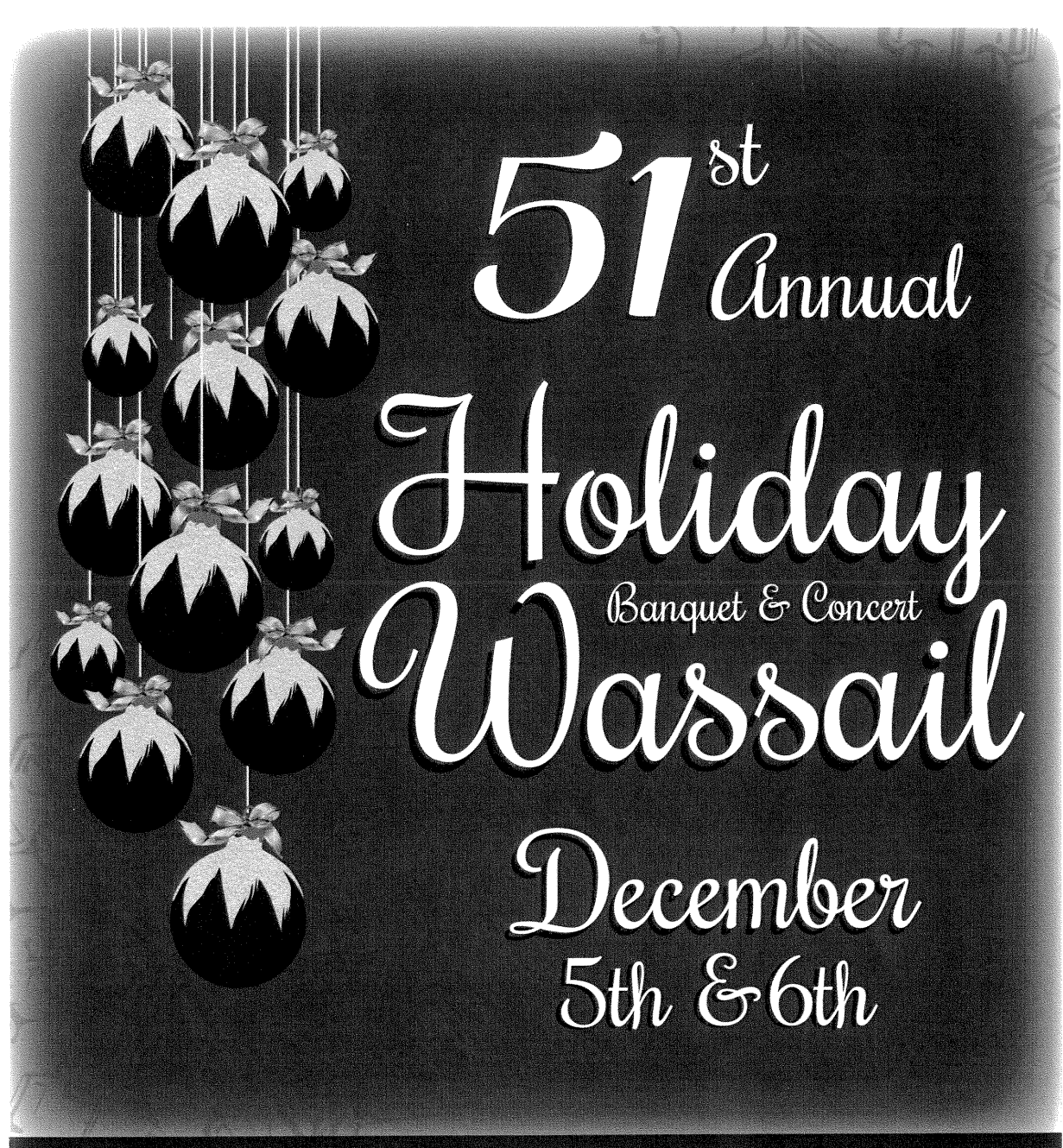
Connor Bogenreif
Michael Cullen
Taylor Darrow
Austin DeVone
Derek DuBay
Daniel Goldberg
Daniel Kil
Jeremiah Lussier
Brennan Meier
Aaron Page
Caleb Price

Alto

Kylee Bestenlehner
Madilyn Crossland
Sara Curtis
Rebecca Felman
Claire French
Han-na Jang
Alexandra Jones
Bella Lucareli
Emma Plotnik
Cierra Rago
Jasmine Rodriguez
Carolynn Schmal
Elizabeth Torres
Jenna Wall

Bass

Brian Clemens
Ben Finer
Arthur Garros
Jeffrey Goldberg
Marqis Griffith
Donner Hanson
Cole Jackson
Johann Josen
Amir Kelly
Ryan Morris
Jared Na
Mark Peng



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December 5-6, 2014

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"Concert Only" 8pm - \$20 general admission; \$15 senior citizens,
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7:30pm, with an additional performance Dec. 13 at 2pm
\$20 general admission; \$15 senior citizens, alumni, and students;
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Photo by Tim Agler
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- Ensuring top-notch community productions of classic and contemporary art;
- Strengthening our ability to attract the brightest and most talented students, globally, through increased scholarships, program enrichment, and performance travel funds.

Performances like the Opera Chapman production you are about to see this evening are a prime example of the type of programming our Fund for Excellence brings to our students and community. We are proud to have presented over 110 productions last year with over 12,000 people in attendance, and I know you have enjoyed and valued the performing arts opportunities we provide. I hope you will take the next step by making a gift to our Fund for Excellence. Please know that each one of our students benefits from your decision to support the College; because of their rigorous training at Chapman, our graduates are performing in major opera houses across the country. With your gift, you will be a part of a family of individuals who demonstrate, year after year, their commitment to developing the talents of young artists. I hope you join us not only because you value the arts, but because you believe in and want to invest in our next generation of artists.

Enjoy the performance, and I look forward to seeing you again at one of our many performance events throughout the coming year.

Dale A. Merrill
Dean

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